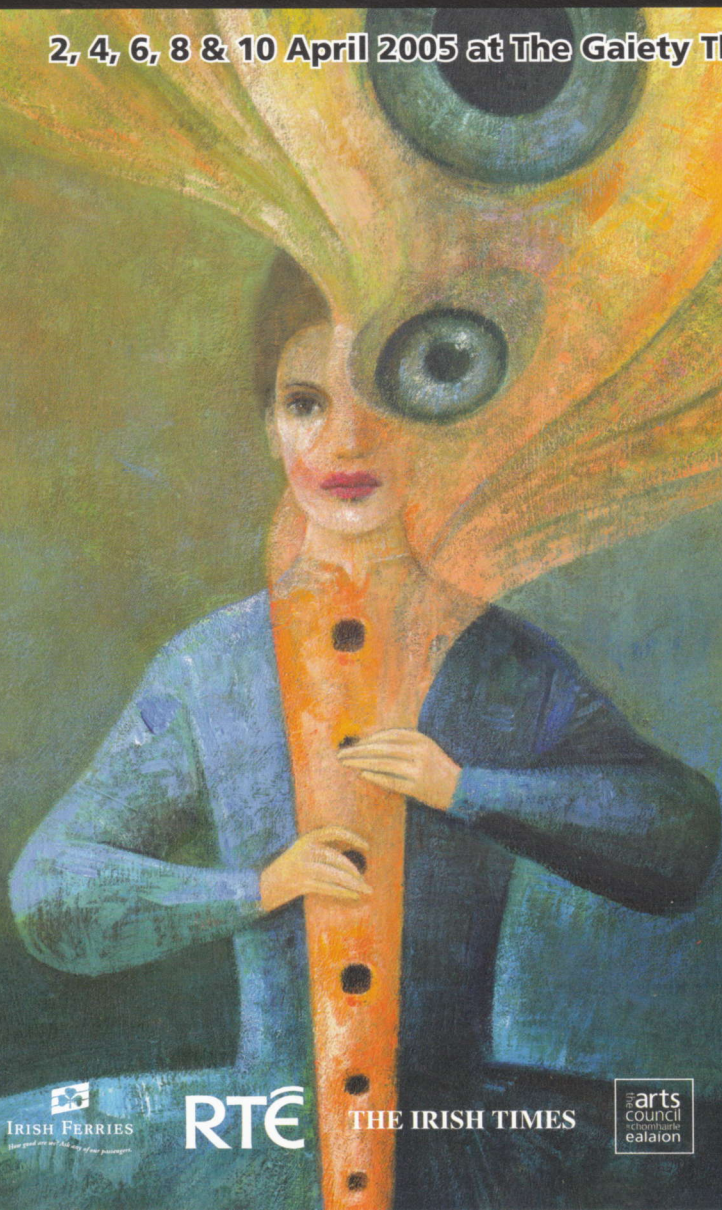


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DIE ZAUBERFLÖTE THE MAGIC FLUTE

Wolfgang Amadeus Mozart

Tamino
Queen of the Night
First Lady
Second Lady
Third Lady
Monostatos
Pamina
The Speaker
Sarastro
Papagena
Papageno
First Priest
Second Priest
First Armed Man
Second Armed Man
Boy 1
Boy 2
Boy 3

Bernard Richter
Milagros Poblador
Mary O'Sullivan
Doreen Curran
Susannah Haberfeld
Andreas Jaeggi
Ailish Tynan
Nicolai Karnolsky
Valerian Ruminski
Sandra Oman
Steffen Kubach
Roland Davitt
Adrian Dwyer
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Roland Davitt
Sebastian O'Shea-Farren
Oisín Walsh-Peelo
Ronan Coveney

Assistant Director
Assistant to Mr Muller
Design Assistant
Répétiteur

Hendrik Muller
Gearoid Farrelly
Petra Weikert
Mairead Hurley



Die Zauberflöte was first performed at Theatre auf der Wieden in Vienna on 20 September 1791. The first Irish performance, sung in Italian as Il flauto magico, was at the first Theatre Royal on 29 September 1868. The first DGOS production, sung in English as The Magic Flute, was at the Gaiety Theatre on 2 December 1990.

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Mozart on the Boards

Wolfgang Amadeus Mozart created twenty works for the lyric stage. They include serenatas, intermezzi, operettas, comedies and musical plays alongside his comic and serious operas.

Two of these – *Die Entführung aus dem Serail* and *Die Zauberflöte* – were the first important operas written to German texts, consequently the foundation on which all later German operas were built. Mozart's other operas, settings of Italian texts for the most part, conformed to prevailing Italian styles and tastes. But even here Mozart wrote a special chapter in opera history.

The three Italian operas created in collaboration with the librettist Lorenzo Da Ponte – *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* – may be within the then formal patterns of Italian opera, but something decidedly new was added. No composer before Mozart had his gift for musical characterisation: a sudden accent, the injection of a rhythmic figure, a change of orchestral colour, the introduction of a new melodic idea – and we suddenly get a new insight into the idiosyncrasies and hidden motivations of the characters. No one before Mozart had his amazing gamut of musical expression: from levity to grandeur and nobility, from malice to the most eloquent outbursts of feeling and passion.

Mozart's stage works: *Apollo et Hyacinthus* (1767); *Bastien und Bastienne* (1768); *La finta semplice* (1769); *Mitridate, re di Ponto* (1770); *Ascanio in Alba* (1771); *Il sogno di Scipione* (1772); *Lucio Silla* (1772); *La finta giardiniera* (1775); *Il re pastore* (1775); *Zaide* (1780 – uncompleted); *Idomeneo, re di Creta* (1781); *Die Entführung aus dem Serail* (1782); *Loca del Cairo* (1783 – unperformed); *Lo sposo deluso* 1783 – unperformed); *Der Schauspieldirektor* (1786); *Le nozze di Figaro* (1786); *Il dissoluto punito ossia Don Giovanni* (1787); *Così fan tutte ossia La scuola degli amanti* (1790); *La clemenza di Tito* (1791); *Die Zauberflöte* (*The Magic Flute*) (1791).

Mozart is the central character in Rimsky-Korsakov's 1898 opera, *Mozart and Salieri*, based on Alexander Pushkin's dramatic poem, and in Reynaldo Hahn's 1925 musical comedy *Mozart*. In the latter, the role of the 23-year old composer is sung by a mezzo-soprano. The part was created by Yvonne Printemps, the then wife of the librettist Sacha Guitry.



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The Magic Flute - *the plot*

Prince Tamino is saved from a serpent by the Three Ladies of the Queen of the Night, who show him a portrait of her daughter Pamina. Tamino is enchanted. The Queen promises the prince her daughter's hand if he will rescue her from Sarastro, whom she describes as an evil sorcerer. Tamino sets out on his quest, accompanied by the birdcatcher Papageno. They take along a magic flute and glockenspiel, with instructions that three genii will also guide their way.

The two become separated. Papageno finds Pamina in the power of the nasty Monostatos and helps her attempt an escape; Tamino enters a temple where he learns of the Queen's evil nature and of Sarastro's noble order, which he resolves to join. Tamino resists all the temptations posed by the trials of initiation, but leaves Pamina bewildered and grieving when he maintains the required silence in her presence. Although Papageno endures his trials with complaints and succumbs to most of the temptations, he too is rewarded with a sweetheart, Papagena.

With Pamina at his side, Tamino emerges victorious from his trials of fire and water. The Queen and her ladies are foiled in their attempt to storm the temple. Sarastro proclaims the triumph of light over the powers of darkness.



*Tamino sets out
on his quest,
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perfect harmony

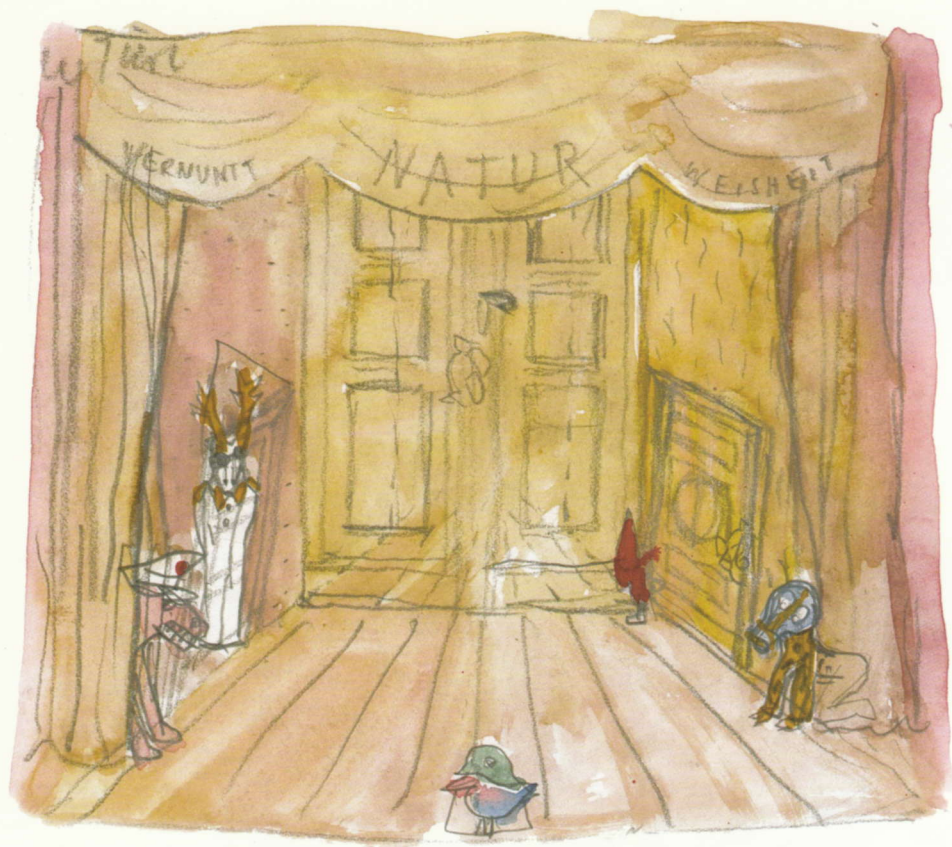
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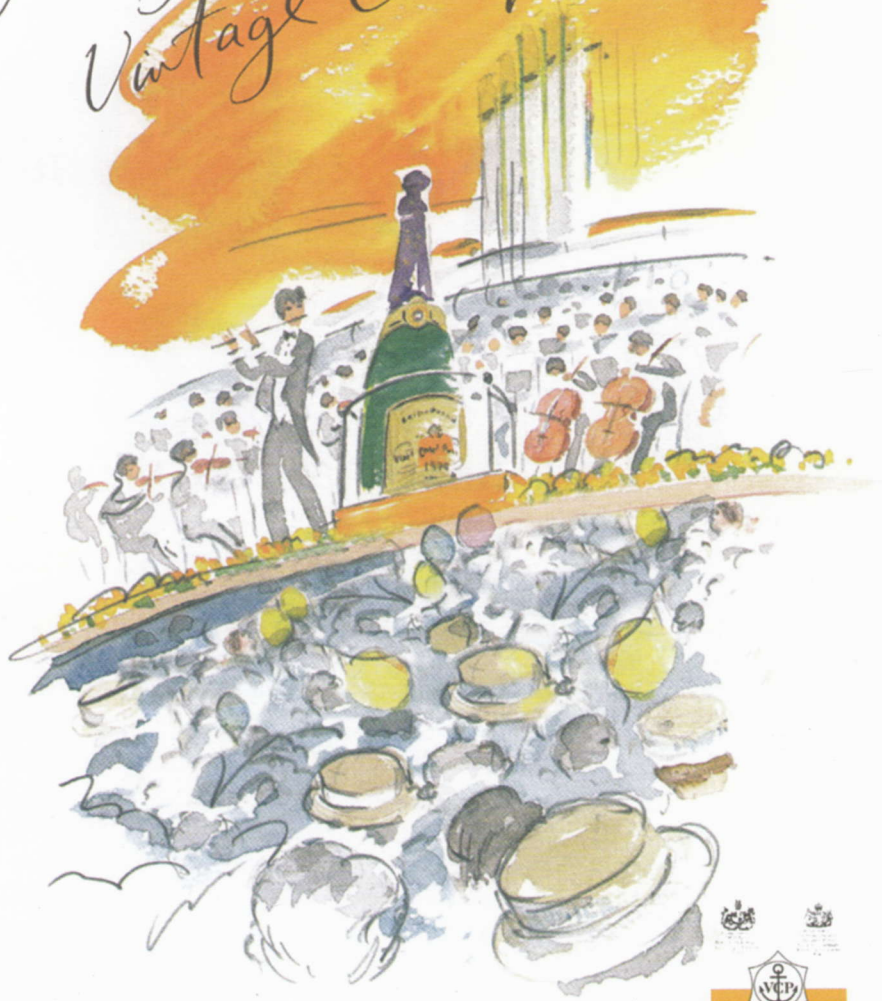


The Path to Enlightenment

The making of The Magic Flute

The death of Emperor Joseph II in February 1790 brought a decided change in Wolfgang Amadeus Mozart's precarious fortunes. New Emperor Leopold II had scant regard for music and musicians and really only supported the art out of a sense of duty. Mozart, realising he had little hope of becoming court composer and that anyone favoured by Joseph II was likely to be ostracised by his successor, took himself off on a concert tour of the smaller German capitals. The moderate success of this venture brought limited remuneration and matters deteriorated further on his return to Vienna. His pupils dwindled, his wife Constanze was constantly ill, due primarily to the number of her pregnancies, and Mozart's own lifestyle contributed to his own poor health.

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CHAMPAGNE OF THE SEASON

However, after a period of relatively little composition in 1790, Mozart returned to his art in earnest in the latter part of that year and 1791. He completed his last piano concerto, a string quartet and quintet and, among other things, pieces for mechanical clock. He wrote dance music, a concert aria and several songs. Money was still tight but, probably to his surprise, he received two operatic commissions. One was for an *opera seria* – *La clemenza di Tito* – from the Bohemian Estates for the crowning of Leopold II as king of Bohemia, and the other for a *Singspiel* (or comic opera) – *Die Zauberflöte* – from an old friend Emanuel (Johann Josef) Schikaneder (1751-1812) for his theatre on the outskirts of Vienna. The needy Mozart accepted both commissions, to which was added a third – a setting of the Requiem Mass that would remain incomplete at the time of his death on 5 December 1791.

SCHIKANAEDER

But who was this man Emanuel Schikaneder, who played such a crucial role in every step along the way of *Die Zauberflöte*? He was born in Straubing in southern Bavaria in rather poor circumstances in 1751. His education was sparse although music and acting were among his talents. As a child he was an itinerant fiddler but by the age of twenty-four he had considerable success in the theatre, particularly in tragic roles. He was a renowned Hamlet and, following one performance of the play in Munich in 1777, prolonged acclaim demanded that he repeat his last scene.

Two years later Schikaneder was managing his own company, which toured southern Germany and Austria. An eclectic repertoire included Shakespeare – *King Lear*, *Hamlet* and *Macbeth* – as well as plays by the then contemporary writers Johann Goethe (1749-1832), Gotthold Ephraim Lessing (1729-1781), Johann Friedrich von Schiller (1759-1805) and François Voltaire (1694-1778). He also produced various kinds of patriot pieces, spectacular entertainments, ballets and comic operas, some of which he composed himself. Schikaneder was clever enough to fill a niche in satisfying popular taste for opera in German. He felt national sentiment was growing tired of the French and Italian repertoires then being foisted upon it. The age of German romanticism was beginning to dawn.



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Schikaneder had given a season of *Singspiel* in Vienna in the winter of 1784/85, which was patronised by the Emperor. In 1787 he went to Regensburg with more spectacular and patriot pieces and comic operas, returning to Vienna in 1789 to begin a long stay at the Theater im Starhembergischen Freihaushaus auf der Wieden. This was a temporary building in one of the courtyards of the Naschmarkt (where one found bakers, farmers' stalls and florists) on the outskirts of Vienna. Schikaneder's wife had inherited the theatre on the death of one of her uncles. Again, glad to hear something in their own language Viennese audiences flocked to the theatre, which seated about 1000 people and had a fine wide stage. It also had numerous dwellings on the premises.

Noting the success elsewhere of the comic operas of Karl Marinelli (1745-1803), Schikaneder believed he could do as well if not better. He soon found that audiences were keen on operas with romantic fairy tales, oriental settings and plenty of theatrical effects. They also liked

The success of the Giesecke/Wranitsky piece in 1789 led to Schikaneder approaching Mozart, whom he first met in Salzburg in 1780, and suggesting collaboration between the two of them.

a Viennese comic character known as Kasperl, or one of his ilk, to be included.

Schikaneder's first 'magic' opera was *Oberon*. Its libretto was by Carl Ludwig (later Sir Charles Lewis) Giesecke (1761-1833), who was then a chorus-singer and small part actor but who would become professor of mineralogy at the (Royal) Dublin Society and die there suddenly while dining with a friend. For some reason he had changed his name from Johann Georg Metzler. The music for *Oberon* was by Paul Wranitsky (1757-1808), one of Haydn's pupils. Weber used the same story and title for his last opera, which was produced at Covent Garden in 1826.

The success of the Giesecke/Wranitsky piece in 1789 led to Schikaneder approaching Mozart, whom he first met in Salzburg in 1780, and suggesting collaboration between the two of them. Mozart, taken by the idea, told Schikaneder to produce a libretto. While there is some doubt about the true identity of the librettist of *Die Zauberflöte* it is almost certain to have been, for the most part, Schikaneder himself with assistance from Giesecke. Following Schikaneder's death in 1812 Giesecke claimed it to be all his own work, but this may be taken with a grain of salt. Giesecke, however, may well have been responsible for portion of Act II, where the opera adopts a somewhat different style and where the comic elements appear to have a secondary role.

THE MASONIC BACKGROUND

But what is *Die Zauberflöte* about? Is it absurd fantasy, or pantomime, or is it a serious reflection on Masonic ideals and the rituals attached to achieving perfection within the Order? Well, it is a combination of all of these things, with the Masonic connection clear beyond doubt. Mozart and Schikaneder were Masons. Mozart joined the fraternity in 1784 while Schikaneder became one during his sojourn in Regensburg, then the parliamentary capital of Germany.

While the history of the Masons is obscure, its origins can be traced back to the guilds of the Middle Ages. Then, groups of highly skilled stonemasons, who travelled from place to place, formed themselves into what might now be termed trade unions for their own protection. They were further safeguarded by secret signs and held the skills of

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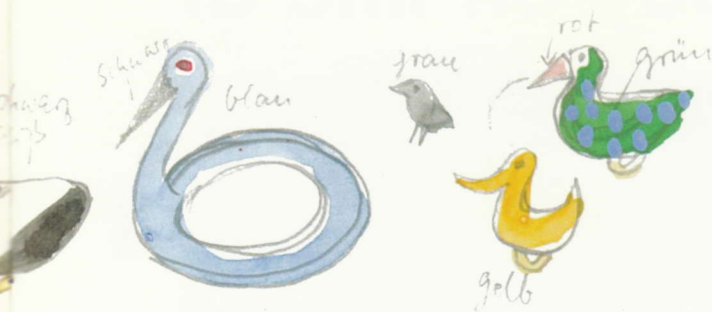
their craft to themselves. By the seventeenth century some of these guilds had disappeared; but some remained, having expanded their ranks with persons of wealth and position in honorary capacities. In time distinctions were made between the two factions and what is now generally regarded as Freemasonry stems from a meeting in London in 1717.

From this gathering of lodges, groups were established abroad, which were allegedly open to all races and creeds. The definition in the *Allgemeines Handbuch der Freimaurerei* of the time states in translation that "Freemasonry is the activity of closely united men who, employing symbolical forms borrowed principally from the masons' trade and from architecture, work for the welfare of mankind, striving morally to ennoble themselves and others, and thereby to bring about a universal league of mankind, which they can aspire to exhibit even now on a small scale".

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Despite these lofty ideals, the Catholic Church condemned Freemasonry and in the constitution *In eminenti* of 1738 Pope Clement XII (1652-1740) attacked its naturalistic bias, demand for secret oaths, religious indifferentism and possible threat to church and state. While Benedict XIV (1675-1758) renewed Clement XII's censure this had little effect in Austria where many leading Catholic figures, including Haydn's patron Prince Nicholas Esterházy (1714-1790), continued to be Masons.

In 1743, the Empress Maria Theresa (1717-1780), who was opposed to the Craft, ordered one of its Viennese lodges to be raided. This had an amusing sequel. When the authorities arrived at the lodge its master, who was actually the Empress's husband Francis I, was forced to make his escape through a secret staircase. Emperor Joseph II was more favourably disposed although the Church did its best to have all lodges suppressed. By 1790, when Leopold II succeeded his brother Joseph, the



Austrian government became alarmed by seditious rumblings around the country, especially those simmering within the Masonic Order. As Masons had espoused the belief of the Enlightenment that all men could reach Perfection through Reason, this in turn led to the view that, in a fully enlightened society, monarchs would become redundant.

Thus, it was possibly Mozart and Schikaneder's hope that *Die Zauberflöte* would be a defence of masonry. As the story of the opera unfolds, but particularly when Tamino undergoes his trials in Act II, the connection between the ideals and rituals of the Craft will be clearly recognised. However, when Emperor Leopold II died within six months of the opera's premiere in September 1791, his twenty-three year old son Francis II (1768-1835) assumed the throne. Four years later the efforts of composer and librettist had gone for nothing as all Masonic lodges and other secret societies were ordered to close down.

OTHER INFLUENCES

Besides the Masonic association, *Die Zauberflöte* had its origins in various dramatic works and stories, among which may be considered Shakespeare's *The Tempest*. Sarastro, the opera's controlling force, is similar to Prospero, while the trials of hero Tamino and heroine Pamina are matched by Ferdinand and Miranda. The baser nature of the strange figure of the African Monostatos has his equivalent in Caliban while the innocent world of the Three Boys has its counterpart in the free spirit Ariel. On another level and away from Shakespeare, the evil Queen of Night can be equated to the Empress Maria Theresa; Sarastro to one of Mozart's friends, the eminent scientist and lodge grand secretary in Vienna, Baron Ignaz von Born (1742-1791); Tamino to the benevolent Emperor Joseph II and Pamina to the Austrian people. Incidentally Born had written a treatise "*Concerning the Egyptian Mysteries*", which was printed in a Masonic publication in 1784.

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Other historical literary sources can be ascribed to the French Abbé Jean Terrasson (1670-1750), whose novel *Sethos* was published in Paris in 1731. It deals with the Egyptian prince of the title and his initiation into the mysteries of the mother god Isis and her husband Osiris, whose name derives from the hieroglyphics for Eye and Throne. The text of Sarastro's aria "O Isis und Osiris" comes directly from *Sethos*, as does the chorale for the Two Men in Armour.

Another literary source is *Dschinnistan*, an anthology of oriental tales edited by the German novelist and poet Christoph Martin Wieland (1733-1813). One of the stories in this collection was *Lulu, oder Die Zauberflöte* by Wieland's son-in-law August Jakob Liebeskind. Its plot involved Prince Lulu of Khurasan sent by the good fairy Perifirime to rescue her daughter Sidi from the wicked wizard Dilsengbuin. Sidi had been abducted together with her mother's magic wand, thus rendering the lady powerless.

To help him in his task Lulu is given a magic flute, which can transform him into any shape he chooses. The flute will also enchant all who hear it and excite or calm their passions, as the player requires. Lulu finds the wizard, puts him and his retinue to sleep and escapes with Sidi and the wand. Perifirime reduces Dilsengbuin's castle to dust. Some changes occurred en route from *Lulu* to *Die Zauberflöte* with the good fairy in one becoming the evil Queen of the Night in the other and the nasty wizard turning into the virtuous and idealist Priest of the Sun, Sarastro.

So, there is the basis of *Die Zauberflöte* with one exception – the bird-catcher. For him, Schikaneder turned to the Italian *commedia dell'arte* and there, in Carlo Gozzi's comedy *Il re cervo*, he found Truffaldino. So Papageno's place in *Die Zauberflöte* was secured.

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Three was an important figure to Viennese masons and Die Zauberflöte has a complement of that figure. There are three ladies, three boys, three knocks at the door, three priests and three instruments are played on stage. There are three temples and Papageno's intended suicide ritual has three stages.

THE NUMBERS GAME

Musically the Masonic connections to *Die Zauberflöte* begin with the Overture's key of E flat, traditionally the signature of brilliance and stability. With its three flats, it is the key of Masonic music. Three was an important figure to Viennese Masons and *Die Zauberflöte* has a complement of that figure. There are three ladies, three boys, three knocks at the door, three priests and three instruments are played on stage. There are three temples and Papageno's intended suicide ritual has three stages.

But the figures two, four and five also have relevance. There are two men in armour as well as the linked pairs of Pamina and Tamino, Papageno and Papagena and the opposites of the Queen of the Night and Sarastro. There are four elements – water, fire, earth and air – and Tamino is tried by each on his way to Perfection and his reward of Pamina. The number five had significance for those female persons allowed to approach the Masonic rituals and the French writer Jacques Chailley, who has written extensively on the Masonic relationships to *Die Zauberflöte*, presents the idea that the five opening chords of the overture refer to the five female roles in the opera.

Yet, one may ask is it necessary to know all or any of these things to enjoy a performance of *Die Zauberflöte*? The answer is probably not, as Mozart's music can be a fulfilment in itself. Alfred Einstein (1880-1952), one of Mozart's biographers, contemplating the multi-faceted plot of *Die Zauberflöte*, has written 'This all seems merely a fantastic entertainment, intended to amuse suburban audiences by means of machines and decorations, a bright and variegated mixture of marvellous events and coarse jests. It is such an entertainment to a certain extent; but it is much more, or rather it is something quite different, thanks to Mozart'.

While many contemporary productions have moved away from Schikaneder's suggestions, locking oneself into a preconceived notion of how *Die Zauberflöte* should be presented may not in fact be the best way of approaching Mozart's immortal masterpiece. An open mind is surely one on the path to Enlightenment. Or is it?

Pat O'Kelly

'This all seems merely a fantastic entertainment, intended to amuse suburban audiences by means of machines and decorations, a bright and variegated mixture of marvellous events and coarse jests. It is such an entertainment to a certain extent; but it is much more, or rather it is something quite different, thanks to Mozart.'

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Biographies



Doreen Curran – Mezzo-soprano (Ireland) *Second Lady*

Originally from Derry, Doreen Curran studied music at the DIT College of Music in Dublin where her tutor was Anne Marie O'Sullivan. She was awarded a Bmus Performance Degree with First Honours as well as a Gold Medal. After finishing a postgraduate course at the Royal Northern College of Music she went to the National Opera Studio in London. Her operatic roles include Purcell's Dido, Meg in *Falstaff*, Lola in *Cavalleria rusticana* and Pauline in *Queen of Spades*. She sang Zoe in Respighi's *La Fiamma* at Wexford in 1997, Mercedes in *Carmen* with Glyndebourne Touring Opera in 2002 and with ATA0 in Tenerife in 2004. Most recently she performed Cherubino for Savoy Opera and Kate in *Madama Butterfly* for Longborough Festival. Future engagements include Kate in *Pirates of Penzance* for ENO, Sidone in the world premiere of Gerald Barry's *Petra Von Kant*, Cherubino for Garsington Opera and Ottavia in *L'incornazione di Poppea* for Opera Theatre Company.



Roland Davitt – Baritone (Ireland) *First Priest and Second Armed Man*

Roland Davitt previously appeared with Opera Ireland as Fiorello in *Il barbiere di Siviglia*. Born in Dublin, he studied at the DIT Conservatory of Music and Drama and at the RNCM in Manchester. His operatic roles include Osmano in Cavalli's *L'Ormindo* for the William Walton Foundation, Germano in Rossini's *La Scala di Seta* in the Wexford Opera Scenes, Belcore in *The Love Potion* for OTC, Wagner in *Faust*, and Betto in *Gianni Schicchi* for Anna Livia, Benoit/Alcindoro in *La Bohème* for Clonter Opera, Kuligin (cover) in *Katya Kabanova* at Glyndebourne, Registrar and Bonze (cover) in *Madame Butterfly* for Raymond Gubbay (ROH), and Colline in *La Bohème* for Chipping Norton Theatre. Last year, Roland Davitt returned to Glyndebourne for the Festival 2004 where he covered the roles of The Doctor and Notaio in *Gianni Schicchi* before going to Wexford Festival 2004 to perform the roles of Rubac in Foerster's *Eva* and Silvio in Leoncavallo's *Pagliacci* in the Opera Scenes.

Adrian Dwyer – Tenor (Australia)

First Armed Man and Second Priest

Born in Melbourne, Adrian Dwyer studied at the Australian National Academy of Music, the Guildhall in London, and the National Opera Studio, where he was supported by the Friends of Covent Garden and the Australian Music Foundation. He made his European debut as Berlioz's Benedict at the Opera Comique, Paris, and subsequently sang Francesco in *Benvenuto Cellini* for the Orchestre de Paris' Berlioz Centenary. He has sung Lenksy for the Britten Pears School in Aldeburgh, made his US debut as Rodolfo in Baz Luhrmann's production of *La Bohème* in Los Angeles and sang Vakula in Tchaikovsky's *Cherevichiki* for Garsington Opera. Future engagements include *Maria Stuarda* for Grange Park Opera. Adrian Dwyer's wide concert repertoire includes choral works by Mahler, Mendelssohn, Puccini, Rossini and Verdi with Orchestra Leonard da Vinci, Opera de Rouen; the Philharmonia Orchestra; the London Philharmonia Chorus; the Britten-Pears Orchestra, and the English Festival Orchestra, with such conductors as Daniel, Eschenbach, Bonyng and Willcocks.



Susannah Habermeld – Mezzo-soprano (Switzerland)

Third Lady

Susannah Habermeld previously sang Mercedes in Opera Ireland's *Carmen*. Born in Zurich, she worked as an assistant director in theatre and film before studying singing. She also studied contemporary dance and received her B. Mus. (Hons) in 1998 at the Manchester RNCM. Since then she has been a part of the Académie Européenne du Festival d'Art Lyrique of Aix-en-Provence and has sung in Peter Brooks' production of *Don Giovanni* and Stefan Braunschweig's *Die Zauberflöte* at the Opera Studio in Biel. She sang Maddalena in *Rigoletto* and Petra in Sondheim's *A Little Night Music* at Ensemble Theatre Biel/Solothurn, and the title part in Victor Fennigstein's setting of Brecht's *Die heilige Johanna der Schlachthöfe* in Bern and Luxemburg. She sang Gioconda Farfalla in *Black Tell*, a work commissioned for the EXPO 02 in Switzerland, Nancy in *Martha* in Hof, Germany, and Nireno in *Giulio Cesare* in Bern. She recently sang in *The Pirates of Penzance* with Howard Griffiths in Zürich.





Andreas Jäggi – Tenor (Switzerland) *Monostatos*

Andreas Jäggi's previous Opera Ireland roles were Sylvester Heegan in *The Silver Tassie* and Steva in *Jenufa*. He also sang Mime in *Das Rheingold* with the NYOI in Limerick and Birmingham. Trained in Zurich, he performed as artist in residence in various German opera houses and has appeared regularly at the Paris National Opera (in the premiere of Höllers *The Master and Margarita* and in *Les noches, The Fiery Angel, Hoffmann, Mahagonny, Wozzeck, Les brigands* and others) and in the main international opera houses. He is currently working on his new repertory as a character tenor in roles like Herod, Mime and Monostatos. Andreas Jäggi also has an extensive concert repertoire and is a regular guest with the English Bach Festival. He has been a member of Company Alain Germain since 1976, and has recorded Schnittke's *Faust Cantatas* for AVRO. Projects include the *Seven Deadly Sins* by Kurt Weill and Martinu's *Juliette, Clé des Songes* at the Opéra National de Paris.



Nicolai Karnolsky – Bass (Bulgaria) *Speaker*

Born in Sofia in 1971, Nicolai Karnolsky is a graduate of the State Academy P Vladigerov in his Native Sofia, where he studied under the guidance of his distinguished compatriot Nicola Ghiuselev. In 2000 he won two special prizes at The 12th International Boris Christoff competition. In 2000 and 2001 he appeared as guest artist in Switzerland with the Ensemble Theater der Regionen Biel/Solothurn. Since 2001 he has been engaged at Musiktheater im Revier in Gelsenkirchen. His main roles include Verdi's Philip II, Don Ruy Gomez in *Ernani*, Zaccaria in *Nabucco*, the title role in *Attila*, Ramphis and the King in *Aida*, Sparafucile and Monterone in *Rigoletto* and Massimiliano Moor in *I masnadieri*. He also sings Basilio in *Il barbiere di Siviglia* and Alidoro in *La Cenerentola*, Rocco in *Fidelio*, Clifford in Donizetti's *Rosmonda d'Inghilterra*, and Kaspar and the Hermit in *Der Freischütz*.

Steffen Kubach – Baritone (Germany) *Papageno*

Steffen Kubach, who makes his Irish debut as Papageno, was born in Waiblingen, near Stuttgart, in 1971. He studied at the Mannheim University of Music and Performing Arts with Rudolf Piernay and took part in masterclasses with Christa Ludwig, Walter Berry, Thomas Quasthoff, Francisco Araiza, Daniel Ferro and others. He won second prize at the International Erika Köth Singing Competition in Neustadt/Weinstrasse and received scholarships from institutions such as the Friedrich Naumann Foundation, the Richard Wagner association and the Art Foundation "Rems-Murr-Kreissparkassen". Since 2000 he has been a house principal at Lubeck Opera singing such roles as Figaro in *Il barbiere di Siviglia*, Guglielmo in *Così fan tutte*, and Henry Higgins in *My Fair Lady*. He has also made guest appearances at Aachen Opera.



Sandra Oman – Soprano (Ireland) *Papagena*

Sandra Oman, who appears regularly with Opera Ireland, studied at the Dublin College of Music with Edith Forrest and Alison Young, and with Graziella Sciutti in London. She attended Carlo Bergonzi masterclasses in Italy and reached the final stages of the National Mozart Competition in the UK. She now studies with Conor Farren in Dublin. She has performed in Ireland, UK, USA, Faroe Islands and Poland with Opera Ireland, Lyric Opera, Co-Opera, Holland Park Opera, Opera in the Open and Opera Interludes (UK). Earlier this year she sang Liu in Lyric Opera's *Turandot* at the NCH, where she sang Gilda last year. She has also appeared in *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma*. Last year, the Vocal Heritage Society awarded her the Margaret Burke-Sheridan Medal for her contribution to opera in Ireland.





Mary O'Sullivan – Soprano (Ireland) *First Lady*

Dublin-born Mary O'Sullivan studied at the DIT Conservatory of Music and Drama, the RIAM, the RNCM in Manchester and the Opera Studio at Zürich Opera House. She has participated in masterclasses with Elisabeth Schwarzkopf, Reri Grist, Sherrill Milnes, Adele Leigh, Sarah Walker and Peter Konwitschny. Her roles include Nedda (*Pagliacci* in Wexford Opera Scenes 2004); Sylvain (*Die lustige Witwe*) and Papagena for Zürich Opera; Manuelita (*Pepito*) for Zürich Festspiel; Miss Wordsworth and Emmy in *Albert Herring* and Donna Fulvia in *La pietra del paragone* in Zürich. In England, she has sung Chloe in *Queen of Spades* at RNCM, Leila in *Les pêcheurs de perles* for Phoenix Opera, Belinda in *Dido and Aeneas* in Manchester, Josephine in *HMS Pinafore* at Gawsworth and Donna Fulvia at Stanley Hall. She recently made her debut as the Queen of the Night in Switzerland. Solo oratorio performances include Mozart *C minor Mass* and *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah* and Faure's *Requiem*.



Milagros Poblador – Soprano (Spain) *Queen of the Night*

Milagros Poblador began studying piano in her native Madrid at the age of nine and started vocal studies at eighteen. After engagements in Palma de Mallorca, Barcelona and Graz, she became a member of the Vienna State Opera ensemble in 2000. Her roles there have included Queen of the Night in *Die Zauberflöte*, Blondchen in *Die Entführung aus dem Serail* and Olympia in *Les contes d'Hoffmann*, Musetta in *La Bohème*, Amina in *La sonnambula* and Oscar in *Un ballo in maschera*. International guest appearances have taken her to Barcelona, Zurich, Düsseldorf, Dresden, Berlin and Frankfurt as well as to Italy in roles such as Gilda in *Rigoletto*, Sophie in *Der Rosenkavalier*, Zerbinetta in *Ariadne auf Naxos* and Norina in *Don Pasquale*. She also sings Nanetta in *Falstaff* and the title roles in *Lucia di Lammermoor* and *La traviata*. Future engagements include Ravel's *L'enfant et les sortelèges* in Barcelona, *Don Pasquale* and Vives' *Doña Francisquita* in Madrid, and *L'elisir d'amore* in Valladolid.

Bernard Richter – Tenor (Switzerland) *Tamino*

Bernard Richter started his professional career in 1996 in opera houses in Biel, Luzern, Neuchatel, Klagenfurt, Bern, Frankfurt and Leipzig. He appears regularly in concerts at Salle Gaveau de Paris and the Victoria Hall in Geneva amongst other places. His most recent operatic role was Francesco in Berlioz's *Benvenuto Cellini* with Fabio Luisi at the Leipzig Gewandhaus. His other roles include Conte Errico in *La vera costanza* at the Haydn Festival Eisenstadt (under Adam Fischer), Ferrando in *Così fan tutte* for Theater Basel, and Paris in *La belle Hélène* with Marc Minkowski at Théâtre du Châtelet in Paris. This season he returned to the Châtelet as Fritz in *La Grande-Duchesse de Gérolstein* (again with Marc Minkowski). Future plans include his debut at the Salzburg Festival as Guidobaldo in Franz Schreckers *Die Gezeichneten* (with Kent Nagano), the role of Le Brame in Roussel's *Padmâvati* in a co-production of Opéra de Lille and Théâtre du Châtelet, and Tamino for Opéra de Nantes.



Valerian Ruminski – Bass (USA) *Sarastro*

Valerian Ruminski is a native of Buffalo NY and a graduate of the Philadelphia Academy of Vocal Arts. He has sung with the Metropolitan Opera, NYC Opera, Opera de Montreal, Opera de Monte Carlo, New Israeli Opera, Santa Fe Opera, Festival Lyrique de Belle Ile en Mer, Opera Pacific and Opera de Quebec as Sarastro, Ferrando in *Il trovatore*, Ramfis in *Aida*, Feniscio in *Ermione*, Ratcliffe in *Billy Budd* and Mozart's Figaro. Valerian Ruminski was the recipient of a 2004 Gerda Lissner Foundation Career Grant (NYC), a Richard Tucker Award, a 2000 Lincoln Center Martin Segal Award and a 5-year William Mattheus Sullivan Grant. His recordings of arias and ensemble pieces is available on Naxos along with other young Metropolitan Opera singers. Future engagements include Friar Laurence in *Roméo et Juliet* in Ottawa, Timur in *Turandot* in Vancouver and Calgary Operas, Alfonso in *Così fan tutte* for Seattle Opera and The King in *Aida* for Opera de Montreal.





Ailish Tynan – Soprano (Ireland) *Pamina*

Mullingar-born Ailish Tynan made her Opera Ireland debut as Euridice last year and won the Rosenblatt Recital Prize at the BBC Singer of the World Competition in Cardiff. She is member of the Vilar Young Artist Programme at the Royal Opera, Covent Garden, where she appears regularly, and a BBC New Generation Artist. Recent engagements included Marzelline in *Fidelio* with the RTÉ NSO, appearances at the Edinburgh and Hereford Three Choirs Festivals as well as with the BBC Scottish SO, the BBC Philharmonic, the RPO and the RTÉCO. Future plans include Valencienne in *The Merry Widow* and Mozart's Susanna for Welsh National Opera, her US debut as Zerlina in *Don Giovanni* for the Seattle Opera, and concert appearances with the BBC SO, BBC Scottish SO and Ulster Orchestra. Ailish Tynan wishes to dedicate her performances as Pamina to the memory of her singing teacher Irene Sandford: "Without her guidance, inspiration and determination I would not be here tonight."



David Brophy (Ireland) *Conductor*

David Brophy, a graduate of TCD and the Dublin Institute of Technology, was the first person to occupy the position of Assistant Conductor with the RTÉ NSO. He has also worked with the RTÉCO, the ICO, the National Chamber Choir, Valdosta SO, OTC, Lyric Opera, Orchestra of St Cecilia, Vox21 and the Crash Ensemble. As well as performing throughout Ireland, he has appeared in mainland Europe, Africa, the USA and Canada. He has broadcast on RTÉ, BBC, CBC (Canada) and a live EBU broadcast to listeners throughout Europe. In 2003 he performed at the opening ceremony of the Special Olympics World Games and directed the Irish première of Steve Reich's *Music for Eighteen Musicians*. He has given many premières of works by Irish composers, including Frank Corcoran, Raymond Deane, Ian Wilson and Shaun Davey. He also works as a pianist and accompanist throughout Ireland. As a composer his works have won many awards and have been performed at numerous events, including the Belfast *Sonorities* Festival.

Achim Freyer (Germany) *Director and Designer*

Achim Freyer was educated as a painter before taking up theatre designing and directing. Following his acclaimed design for Hindemith's *Cardillac* in Cologne in 1973, his first production as director/designer was Gluck's *Iphigénie en Tauride* in Munich in 1979. Other early successes were *Der Freischütz* in Stuttgart in 1980 and *Die Zauberflöte* in Hamburg in 1982. Further notable productions have included *Orfeo ed Euridice* at the Deutschen Oper Berlin, *La Cenerentola* at the Vienna Volksoper, *Tristan und Isolde* in Brussels, *Don Giovanni* in Venice, Schwetzingen Festival, Strasburg, Lisbon and Montpellier. In 1994 his production of *Turando/Persephone* in Venice received the Italian Critics' Award for the best production of the year. He made his USA debut in 2002 with a staging of Bach's *B minor Mass* at Los Angeles Opera. Other notable productions include Monteverdi's *L'Orfeo* in Vienna and Munich, Philip Glass's *Satyagraha*, *Akhmaten* and *Einstein on the Beach* in Stuttgart, Strauss's *Salome* at the Deutschen Oper Berlin. Achim Freyer is equally renowned for his work in spoken theatre.



Paul Keogan (Ireland) *Lighting Designer*

Paul Keogan, whose recent lighting designs for Opera Ireland include *Andrea Chenier*, *Queen of Spades*, *Jenufa* and *Tosca*, studied drama at TCD and Glasgow University. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*, *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cúirt an Mheán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Other opera lighting designs include *The Lighthouse* for OTC and *The Makropulos Case*, *Un ballo in maschera* and *Der fliegende Holländer* for Opera Zuid. His dance designs include *Ballads*, *Seasons* and *The Rite of Spring* (also set design) for Cois Ceim), *SAMO* (Block & Steel) and *Macalla* and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival and the Irish Pavilion at the Architectural Biennale in Venice 2004.





Cathal Garvey (Ireland) *Chorus Master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades*, *Andrea Chenier* and *Orfeo ed Euridice* among others. Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Principal Conductor of the Dublin Orchestral Players and Musical Director of Dun Laoghaire Choral Society, with whom he conducted *Elijah* at the NCH last month. He has also conducted the NSO, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera South, Lyric Opera, and Anna Livia Opera.



Mairéad Hurley (Ireland) *Répétiteur*

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairead has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen*, *Andrea Chenier* and *Rigoletto*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomenco*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.

Hendrik Muller (Germany) *Assistant Director*

Hendrik Muller, born in 1977, was trained in theatre and musicology in Berlin. In 1999 he became assistant to Achim Freyer and has since worked as assistant director and revival director to numerous of his productions. He was awarded 4th prize in the European Opera Director's Competition in Wiesbaden in 2003 (Marschner: Hans Heiling) and was semi-finalist in the 2005 ring award in Graz (Mozart: Le nozze di Figaro). He holds a scholarship of 'Akademie Musiktheater heute' (Deutsche Bank Corporate Cultural Affairs). In 2004 he directed 'The Jealous old Man' (Kust Schwanen, after Cervantes) for Rhensberg. Very recently Hundrik Muller was highly acclaimed for the first ever staged version of Handel's 'Broches' Passion' on Berlin in March 2005. He received the 'Akademie Musiktheater heute' award for this production which has also been invited to the music festival in Frankfurt (Oder). Future contracts will bring him to Nancy, Berlin, Dresden, Frankfurt and others.



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Eye die die dee-dee-dum
Doo Doo Doo Dooby Do
Da da da dum da dum

Dee dee dee deedle-do
Eye tie di doodle dum
La la la ha-ha-ha
La la ti pom pom pom

La eye ti mo-beel
La hee ta hoo hah
Oo-bey doo-bey teee
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Patrick Devine
Aidan Dillon
Eileen Dodd
Elizabeth Doherty
Gillian Donnellan
Owen Donohue
Anne & Bernard Dowd
Carol Dowling

David Downes
Joseph H. Downes
Andrea Doyle
Ineke Durville
Barbara Eagar
George E. Egar
Eilish Ellis
Krisztina Eustace-Werkner
Tim Evans
Lydia Fagan
Mary A Fagan
Carol Fawsitt
Bernadette & Mervyn Feehan
James Fennelly
Maedbaine Fennelly
Barry Fenton
Aline Finnegan
Ann Fitzsimons
Jennifer Flegg
Ann Flynn
Lesley Fox
Charlotte A. Frorath
R.G.C. Fuller
Aidan Gallagher
Joseph Gallagher
Mary Galvin
Nuala Garrett
Anne Clare Garvey
Mary Finlay Geoghegan
May Giblin
Gerard Gillen
Ann Gilmore
Grania Gilroy
Stephen Gordon
Roisin & Sean Grimley
Patrick Groarke
Peter & Moira Haden
Arthur & Grace Hall
Jacqueline H.Hall
Katherine Halpin

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a Kupfer Kultur production

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with*

José Carreras

with the
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and Conductor David Giménez

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Rag Lane
ENTERTAINMENT

oi
Opera Ireland

RTE RADIO

THE IRISH TIMES

Friends

Noreen Hamilton
John C. Hannon
Dick Hanrahan
Bernard & Philomena
Hanratty
Anthony & Clair Harpur
Lorraine Heavey
Maura Hegarty
Maura Hennessey
Michael Hensey
Denis Hickey
Pamela Jean Hickey
Aideen Higgins
Niall P. Higgins
Noel Hillis
Joseph C. Hogan
Sean Hogan
Con Horgan
Noel Horgan
M.P. Hughes
David Humphries
Celia Jackson
Breda Jennings
Michael Jordan
Brian & Peggy Joyce
K.W.S. Kane
Regina Kealy
Mary KeaneKeane
Max Keane
Brian Kearney
Miriam Kearney
Marguerite Keenan
Patricia Kelleher
Aidan Kelly
Fidelma Kelly
P.Kelly
Patricia Kelly
Patricia B. Kelly
Paul and Joyce Kelly
Paul Kennan

Maire Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Jerry Kingston
Dermot Kinlen
James & Ita Kirwan
Rita Kirwan
Martha Kivlehan
Pat Laffan
Barbara I. Law
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Karsten Lux
Martin Lyes
David & Catherine Lynch
Maria Lynch
Deirdre Lyons
Gerald Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken
Anne Madsen
Paul Magnier
Martin Maguire
Bryan Maher
Imme Mallin
Yvonne Malone
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Mary McCarthy
George McCaw

Michael McClintock
James J. McCormack
Anne McCullagh
Nuala McDunphy
Brendan McEneaney
John McGarry
Aidan McGowan
Patrick McGowan
Frank McGuinness
Kevin McGuinness
Monica McHenry
John P. McHugh
Barbara McKenna
Justin McKenna
Felim McLaughlin & Sonya
McGuinness
John & Liz McManus
T.B.H. McMurry
Terry Meagher
C.H.B. Mee
Stephen & Barbara Mennell
Michael Moloney
Michael Moloney
Luke Mooney
John Moore
Sara Moorhead
Pat Morgan
Michael Moroney
Robert & Nicola Mountford
B.A. Moylan
Daniel Murphy
David Murphy
Kay Murphy
Ray Murphy
Ronan Murphy
Freida Murray
William Neenan
David Neligan
Mary New Mulvany
Conor Newman

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Evening Herald

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Sunday Independent

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 MON - THURS €20 - €32.50
 FRI & SAT €22.50 - €35

GAIETY

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Managing Director

Theatre Manager

PA to Managing Director

Accountant

Bars Manager

Deputy FOH Manager

Director of Marketing/ Sales

PR & Marketing

Group Sales

Box Office Manager

Clubs Manager

Technical Director

Technical Stage Director

Electrician

Electrician

Housekeeping Supervisor

Denis & Caroline Desmond

John Costigan

Alan McQuillan

Michelle King

Roger Mooney

Brian Anderson

Jane Nolan

Glynis Watt

Susan Kirby

Lynn McDonough

Caroline D'Ambra

Sarah Desmond

Ken Hartnett

Mick Russell

Darren Greer

Francesco Bistoni

Mary Healy

BOOKING INFORMATION

GAIETY THEATRE BOX OFFICE

Open Monday - Saturday 10am - 7pm

(depending on performance schedule)

South King Street, Dublin 2

Phone (01) 6771717

Email box office@gaiety theatre.com

BOOKING IN PERSON

Gaiety Theatre Box Office, South King Street, Dublin 2

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ticketmaster

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SERVICE CHARGES

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€10.01 - €15	€2.00
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€30.01 - €37.50	€3.75
€37.51 - €45	€4.45
€45.01 - €55	€4.95

Friends

Aine Ni Riain
Doreen Nolan
Michael Nolan
Thomas G. Norton
James O Beirne
Herman O'Brien
J. Kenneth O'Brien
Jacqueline O'Brien
Yvonne O'Brien
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Liam O'Daly
Dorothy Odlum
Donal O'Donovan
Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Jack O'Keeffe
Maire O'Kelly
Sean O'Kelly
Denis O'Leary
Katherine O'Loughlin
Kennedy
Michael A. O'Mahony
Roisin J. Oman
Anne O'Meara
Joan O'Meara
Ann O'Neill
Desmond O'Neill
James O'Reilly
Maire O'Reilly
Rosemary O'Reilly
Joseph O'Riordan
Mona O'Rourke
Anne O'Shea
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley

Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary Pratt
Mary Prendergast
Margaret Quigley
Breda Reidy
Michael Relihan
H.H. Rennison
Michael Reynolds
Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D. Rowan
Jim & Frances Ruane
Philip Ryan
Richie & Mairead Ryan
Barbara Schmidt
Angela Scully
Mary J. Sheill
Denis J. Shelly
Mark Sherry
O.D.G. Skelly
Barbara Smyth
J. W. Smyth
Diana Soese
Natasha Souter Johnston
Mary Spollen
Jim Stephen
Eugenie Stokes
Willie Stones
Bob Strickland
Myles Thorn
John Tierney
Mary Tierney
Kieran Tobin

Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Anne Valentine
Ada Wall
Anthony Walsh
Bernadette Walsh
Kevin Walsh
Nolie Walsh
Rosemary Walsh
Thomas Walsh
Tony Walsh
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Roger West
Barbara Whelan
Linda Williams
Patrick Wiseman
Denis Wood
Laurence Wyer
Seamus Wynne
William Young

DGOS/Opera Ireland Productions 1941 - 2005



A

Allegra, Salvatore

Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W

The Bohemian Girl 1943

Beethoven, Ludwig van

Fidelio 1954 1994

Bellini Vincenzo

La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin

Peter Grimes 1990

Bizet, Georges

Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave

Louise 1979

Cilea, Francesco

Adriana Lecouvreur 1967 1980

Cimarosa, Domenico

Il matrimonio segreto 1961

D

Debussy, Claude

Pelléas et Mélisande 1948

Delibes, Léo

Lakmé 1993

Donizetti, Gaetano

Don Pasquale 1952 1987
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von

Martha 1982 1992

G

Giordano, Umberto

Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W

Orfeo ed Euridice 1960 2004

Gounod, Charles

Faust 1941 1995
Roméo et Juliette 1945

H

Handel, George F

Giulio Cesare 2001
Messiah 1942

Humperdinck, Engelbert

Hänsel und Gretel 1943 1994

J

Janáček, Leoš

Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz

The Merry Widow 1997

Leoncavallo, Ruggiero

Pagliacci 1941 1998

M

Mascagni, Pietro

L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules

Manon 1952 1980
Werther 1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte 1950 1993
Don Giovanni 1943 2003
Idomeneo 1956
Die Entführung aus

Top: Tosca, 2004

Below: Orfeo ed Euridice,
2004

dem Serail 1949 1964
 Le Nozze di Figaro 1942 1997
 Die Zauberflöte 1990 2005

Mussorgsky, Modest
 Boris Godunov 1999

O
Offenbach, Jacques
 Les contes d'Hoffmann 1945 1998

P
Punchielli, Amilcare
 La Gioconda 1944 1984

Puccini, Giacomo
 La Bohème 1941 1996
 Gianni Schicchi 1962 2005
 Madame Butterfly 1942 2000
 Manon Lescaut 1958 1991
 Suor Angelica 1962
 Tosca 1941 2004
 Turandot 1957 1986

R
Refice, Lufinio
 Cecilia 1954

Rossini, Gioachino
 Il barbiere di Siviglia 1942 1999
 La Cenerentola 1972 1995
 L'italiana in Algeri 1978 1992

S
Saint-Saëns, Camille
 Samson et Dalila 1942 1979

Shostakovich, Dmitri
 Lady Macbeth of Mtsensk 2000

Smetana, Bedrich
 The Bartered Bride 1953 1976

Strauss, Johann
 Die Fledermaus 1962 1998
 Der Zigeunerbaron 1964 1997

Strauss, Richard
 Der Rosenkavalier 1964 1984
 Salome 1999

T
Thomas, Ambroise
 Mignon 1966 1973

Tchaikovsky, Peter Ilich
 Eugene Onegin 1969 1997
 The Queen of Spades 1972 2002

Turnage, Mark-Anthony
 The Silver Tassie 2001

V
Verdi, Giuseppe
 Aida 1942 2000
 Un ballo in maschera 1949 1992
 Don Carlo 1950 2001
 Ernani 1965 1978
 Falstaff 1960 1998
 La forza del destino 1951 1973
 Macbeth 1963 1997
 Nabucco 1962 1986
 Otello 1946 1981
 Rigoletto 1941 2004
 Simon Boccanegra 1956 1974
 La traviata 1941 1999
 Il trovatore 1941 1995

Victory, Gerard
 Music Hath Mischief 1968

W
Wagner, Richard
 Der fliegende Holländer 1946 2001
 Lohengrin 1971 1983
 Tannhäuser 1943 1977
 Tristan und Isolde 1953 1963
 Die Walküre 1956

Wolf-Ferrari, Ermanno
 Il segreto di Susanna 1956

Z
Zemlinsky, Alexander von
 Eine florentinische Tragödie 2005



Top: Rigoletto, 2004

Below: Jenufa, 2004

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